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circulated with the object of increasing interest and appreciation, and are sent on application to organizations or institutions desiring to set them forth for the benefit of the public, under a guarantee of the cost of transportation and insurance. The usual arrangement provides for a pro rata payment of the initial cost of collecting, shipping and insurance, and prepayment of express charges from the city where the exhibition is shown to the next on the circuit. The cost naturally varies according to the character of the exhibition and the number securing it.

AMERICAN ARCHITECTURE

A little over a year ago the Philadelphia Chapter of the American Institute of Architects celebrated the fortieth anniversary of its establishment. The celebration took the form of a banquet which proved so successful that it was voted thereafter an annual affair. In like manner the forty-first anniversary has recently been commemorated. This banquet was held at the University Club and about fifty members and guests were present. William D. Hewitt, the President of the Chapter, presided, and Frank Miles Day acted as Toastmaster. There were but two speakers, C. Howard Walker, the Boston architect, and Joseph Pennell, the etcher. Mr. Walker made an earnest plea for the development of the artistic side of architecture, pointing out that though it is always difficult to associate a business with an art the architect is expected to preserve an adequate balance between the two. He said: "American architecture has received the praise of architects of other countries because of its virility and its direct attack of modern problems. These virtues are those of ordinary common sense and are not enough in themselves to justify such self-satisfaction. If we did not possess them, we should be poor indeed, and if we consider them sufficient, our estimate of architecture is low. The stress of education and effort should be towards obtaining distinguished work in addition to utilitarian work, toward being artists in the profession as well as artisans. There has been too much said

and too much praise accepted for work on account of the cost, its size, and its answering merely the conditions of utility, too little said in regard to its being a work of art. The buildings which have received the recognition of successive generations of men, and which have been preserved as monuments even beyond their utilitarian usefulness, have not been those that merely answered the requirements of their time. They have been those which were works of art and therefore too valuable to destroy. The architect realizing this fact may well devote his efforts toward distinguished work, and fail to recognize the commendation received for virility and good sense as being sufficient to warrant the name he bears, that of an architect, dealing with the most comprehensive and noble of the Fine Arts."

Mr. Walker's reference to the fact that many of the truly great examples of our earliest architecture had been preserved long after their original usefulness had passed because their excellence compelled attention and respect, gave direction to Mr. Pennell's remarks. Mr. Pennell was born in Philadelphia but he has spent many years abroad and gives England as his permanent place of residence. He spoke, therefore, somewhat from the standpoint of the foreigner. "Right here in Philadelphia," he said, "you have some of the very finest things in the world, but you don't seem to know it, or you would take better care of your fine buildings. Each time I come back I find some of the best gone. It is a crime, for Philadelphia possesses some veritable treasures in the way of Colonial buildings. You in America don't seem to appreciate what you have. There is nothing in the world to equal the view as you come up New York harbor. It is superb. The artists of Europe feel that you have done something real and great over here; they feel that you, as a people, are following out your traditions even if unconsciously. Those great 'skee scraps,' as the French call them, are indicative of a fine, solid achievement in architecture and they are the natural outgrowth of your traditions and necessities. You

ought to be proud of them and of your great cities. There is altogether too much talk about the art and architecture and beauty in European cities. There is plenty of all these here and a heap of them right in Philadelphia. I traveled today out to Stonton and visited the fine old house there which has been preserved by the Daughters of the Revolution—one of the finest buildings in the world and yet one of which the people of Philadelphia rarely boast—most of them probably do not know it exists. Above all you should preserve your traditions, the traditions of America, and develop upon them as a basis, rather than go back to the past and drag out here on this continent some imitation of a defunct style and age."

At the conclusion of Mr. Pennell's remarks attention was called to what the Chapter's Committee on the Preservation of Places of Historic Interest had already done in co-operation with the city government toward the restoration of Congress Hall, which will ever secure it to the nation. Further than this it was formally resolved that the Philadelphia Chapter would undertake to secure the active participation of all the historical, patriotic, and other similar societies in the city in a concerted movement to locate, survey, record and preserve the notable or historically valuable examples of Philadelphia architecture. This action by the Philadelphia Chapter will, it is hoped, result in calling attention to the necessity for just such action by similar bodies in other cities throughout the country to the end that united effort, possibly under the leadership of the American Institute of Architects, there may yet be formed a body like that in England known as the National Trust for the Preservation of Historic and Natural Beauty.

A CITY ART MUSEUM The City Art Museum, of St. Louis, as a municipal institution is not quite two years old, but it is doing excellent work and growing rapidly. Its Board of Trustees have deemed it advisable to assemble, as rapidly as pos-

sible, by discreet purchase, a permanent collection of paintings, buying the works of American artists chiefly. Among the purchases are paintings by Inness, Schofield, Benson, Wiles, Shirlaw, Dearth, and Dessar. During the past year this museum has held a series of notable transient exhibitions and has been visited by over one hundred thousand persons. It has one docent, and through members of its staff is reaching out to the people. In the annual report, just issued, reference is made to the need of a library, a lecture hall, lantern slides and photographs to further increase its usefulness and educational value.

**ILLINOIS
ARTISTS'
EXHIBITION**

An interesting exhibition of paintings and sculpture was held under the auspices of the

Art Department of the Illinois Federation of Women's Clubs at the State Convention in Peoria last month. Forty-two oil paintings, sixty-nine water colors and twenty-three pieces of sculpture, all by Illinois artists, were set forth. No prizes were offered and transportation only one way was paid. The collection of sculpture was quite remarkable. It was the first of its kind ever held in Peoria and it was visited by several thousand persons in addition to the five hundred club women who were in attendance at the convention. Among the sculpture shown were fountains by Florence Wyle and by E. Louise Guernsey, portrait studies by Julia Bracken Wendt and Nellie Walker, baby heads by Mrs. F. W. Dundas and Laura Kratz; a bas-relief by Etienne Ganiere, and a statue of Napoleon by D. Hunter, the last making special appeal to the young school girls who came in great numbers to study the first real works of art shown in their city. Lorado Taft, who has exerted so strong an influence upon sculpture in Illinois, sent large photographs of some of his most notable work, the models of which were too large to transport. The paintings, which made up the other section of this exhibition, have been lent to the Art Department for circulation and will be shown elsewhere in the State.